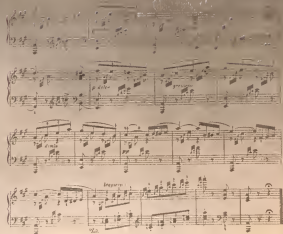
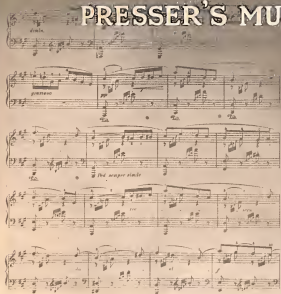


THE ETUDE

PRESSER'S MUSICAL MAGAZINE



APRIL 1917



PRICE 15 CENTS

\$1.50 A YEAR



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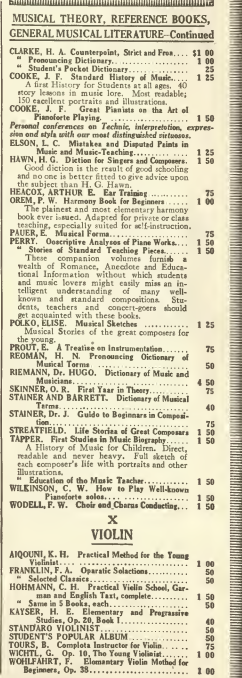
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THE ETUDE

APRIL, 1917

VOL. XXXV No. 4



Keeping Time



The eternal tragedy is the shortness of human existence. In the calendar of centuries we are given such an atom of time that it is human to try to forget where we are, who we are, why we are here, what it is all about. Just as the individual man is a microscopic speck in the oceans of worlds, so is the little allotment of time given to us a pathetic symbol of the vastness of eternity. "We spend our years as a tale that is told."

Yet, in this great and beautiful world there is so much that must be seen and learned that every second becomes a precious opportunity. The very shortness of life should make us incessantly eager to see, hear and learn as much as possible. Since none of us can hope to reach out to more than a fraction of the great opportunities that are spread before us, the great secret is the conservation and employment of time.

You have precisely as much time as had Beethoven, Chopin, Liszt, Mendelssohn or Schubert. Indeed, you may have as much talent. What have you done with your time? The day is no shorter now than it was when Handel took twenty-one of them and turned out his great *Messiah*. How are you using your moments? Are you blaming fate because fame and fortune have not come your way? Immortality in music, as in art and literature, is in many cases a matter of well-spent time. Time is the only thing that one saves by spending. The days are going on and on. Every tick of the clock, every click of your metronome cuts off a slice of eternity that is gone forever. The few seconds taken to read this editorial are either saved or wasted according to whether you need this kind of advice and profit from it.

Keeping time depends largely upon planning your minutes in advance and then accounting for the waste moments at the end of the day. Many business men in these days never think of beginning the morning without writing down upon a calendar pad those things which they expect to accomplish during the eight or ten hours at the desk. Soon this becomes a habit and one is enabled to audit the daily expenditure of time so that the seconds once foolishly wasted become little investments in eternity.



Etude Betterment



THE ETUDE desires to express its gratitude to the many friends who participated in our recent "Etude Betterment Contest." In responding to our invitation for that kind of constructive criticism which THE ETUDE has always welcomed we were most pleased to note that many did not seem to care particularly whether they won the prize of a *Grove Dictionary* in Five Volumes which THE ETUDE offered to the one sending in the letter containing the best ideas for Etude betterment. Most of the contributors seemed more anxious to cooperate with THE ETUDE than to make some special gain.

Many of the contributors had obviously spent hours over their letters. The Editor of THE ETUDE likewise spent many happy hours at home in giving the letters the attention that they deserved. It was most inspiring to read the thanks of so many, who in their own words "owe everything to THE ETUDE." Many of the best letters came from Sisters in convents, who, in the quietness of their

retirement, gave serious thought to the problem in which we are all commonly interested.

Several of the letters suggested ideas which have already been tried out in THE ETUDE in slightly different form. Some of these will be revived from time to time. It was very difficult for the judges to make a decision. It required much deliberation and careful weighing of values.

However well you may have been pleased with THE ETUDE heretofore, we sincerely believe that this body of letters, coming from all parts of the United States, and even Europe has shown us a clearer vision as to our strong points as well as to our shortcomings. Wherever THE ETUDE can be improved, it will be advanced.

The winner of the Contest was Miss C. A. MacFarland, of San Francisco.



Do Your Pupils Like You?



Why do pupils like some teachers and detest others? J. O. Engleman, Superintendent of Schools of Decatur, Illinois, tried to find out by asking 550 students to tell him why. The Journal of Education recounts some of the answers in the following interesting fashion.

Almost every conceivable characteristic has made its appeal to some student. Even obvious weaknesses, as measured by adult standards, have in a few cases been the conspicuously pleasing qualities, though this is rare. For example, one student was most favorably impressed with the fact that one of his teachers smokes. Another candidly admits that "one does dislike studying under a paragon of all virtues." But these are exceptions. Nearly all students are discriminating enough to recognize good qualities as such; but their sense of relative values is very different from that of many teachers. Scholarship does not awe, and pedagogical practices are not unduly impressive. Only eighteen students name the teacher's knowledge of his subject as the impressive quality. Two others stress the fact that their teachers were "very learned."

On the other hand, 130 specify "willingness to help me," as the striking quality; "patience" was named 85 times; "kindness," 80 times; "clearness," 35; "sense of humor," 32; "understanding of students," 24; "firmness," 21; "impartiality," 24; "cheerfulness," 19, and "pleasantness," 19; "ability to make work interesting," 21; "sincerity," 14; "sympathy," 16. In other words, students like teachers for exactly the same reason that men and women are liked by groups of their fellows out in the world in other relations.

No amount of learning and no amount of "professional training," though each is a *sine qua non*, can atone for a lack of the human touch, and the virtues which endear people to their associates in ordinary walks of life. The most scholarly teachers, employing the most skillful methods, measured by coldly intellectual standards, must largely fail to get desired results if they fail to bring or beget the right emotional atmosphere in the school room. Emotional warmth is just as essential to the growth of ideas as physical warmth is to growth of plants. Frost is as much to be avoided in the school-room as in the garden.

Dignity, culture, correctness of speech, modesty, politeness, beauty, thoroughness, exactness, quietness—these are other qualities named a few times, but where possessed, even in large degree, they have not impressed the rank and file of students as they have adults generally.



"Knowledge Is Power"—BACON

ETUDE DAY

A Monthly Test in Musical Efficiency



What ETUDE DAY is and How to Conduct It

THE ETUDE will contain every month a series of questions similar to the following with sufficient space for writing the answers right in the issue itself. Answers to the questions will be found in the reading text (see pages marked at end of questions). This enables the teacher or club leader to hold an ETUDE DAY every month as soon as possible after the arrival of the journal. The pupils assemble and each is provided with a copy of THE ETUDE, or, if the teacher so decides, the copies may be distributed in advance of the meeting. On ETUDE DAY the answers are written in THE ETUDE in the proper place, thus giving each issue the character of an interesting test-book, insuring a much more thorough and intelligent reading of the journal itself, giving the student a personal interest in his work and at the same time providing the class with the occasion and the material of a most interesting monthly event. The questions may be taken all at one meeting or in groups at separate meetings.

After the session the teacher may correct the answers and if she chooses, award a suitable prize for the best prepared answers. Under no circumstances will THE ETUDE attempt to correct or oppose answers. Such an undertaking would be too vast to consider. However, if the teacher is interested in securing a prize or series of prizes suitable for these events, THE ETUDE will be glad to indicate how such prizes may be obtained with little effort or expense.

To Self Help Students

Many of the ablest men of this and other ages have acquired their educations by self study. Answer the 250 questions that appear thus during the year and your education will be greatly enriched.

ETUDE DAY—APRIL, 1917

I—QUESTIONS IN MUSICAL HISTORY

1. How old is the opera of Carmen? (Page 229.)
2. Name two other compositions by the composer of Carmen. (Page 229.)
3. When was Russian music introduced in the United States? (Page 232.)
4. When did Johannes Brahms die? (Page 233.)
5. Against what kind of pianists was Brahms prejudiced? (Page 233.)
6. What American woman composer of note was educated entirely in America? (Page 237.)
7. Name ten women of outstanding prominence in musical composition. (Page 237.)

2. What is the modern position of the wrist in pianoforte playing? (Page 227.)
3. Name a famous Emperor who had a high regard for music. (Page 228.)
4. Which composers did Gounod consider the greatest? (Page 228.)
5. Name a composer who published symphonies five years before Haydn. (Page 228.)
6. What did Brahms say in 1870 about writing a symphony? (Page 234.)
7. Who was the woman who wrote and produced an oratorio over one hundred and twenty-five years ago? (Page 237.)
8. What English woman composer has written two grand operas? (Page 238.)
9. What did Dr. Mason say about thorough practice? (Page 240.)

III—QUESTIONS ON MUSIC

1. What celebrated composition is the precursor of all idealized waltz forms? Who is the composer?
2. What is drawing-room music? By what other name is it called?
3. How many steps to the measure in a grand or processional march?
4. Which piece in this issue is in the style of Schumann?
5. Which piece is in the rhythm of an old English dance?

II—QUESTIONS IN GENERAL MUSICAL INFORMATION

1. Is it possible to play octaves exactly in tune on the violin? (Page 226.)

New Aspects of the Art of Music

By the Great American Inventor and Scientist
THOMAS A. EDISON

From an Interview Secured Expressly for THE ETUDE

THOMAS ALVA EDISON is one of the most American of all Americans, yet there is none of our citizens whose accomplishments have given so much to the entire world. Wherever civilization reaches, the inventions of Edison are likely to be found. His nine hundred and more patents are reported to be the basis for industries whereby over 600,000 men and women are earning livelihoods. Although scientific bodies all over the world have heaped academic honors upon the great inventor, he is essentially a self-taught man in every respect. Born at Milan, Ohio, in 1847, he became a newsboy at twelve; later a telegrapher; and then the inventor of much valuable telegraphic apparatus. The success of these inventions indicated his possibilities, and after many struggles he established a laboratory in New Jersey (1876), giving all his time to scientific matters for the benefit of mankind.

The range of his investigations is nothing short of marvelous. Although he is nominated in "Who's Who" as an electrician, he is one of the most important factors in such diverse fields as concrete for building construction, explosives, moving pictures, dysentery, electric lighting, the phonograph, electric storage batteries, electric locomotion, and X-Ray photography. The scope and accuracy of his memory is phenomenal. His grasp of detail is likewise very startling to men meeting him for the first time.

Despite the rain of distinctions that have come on him, despite a huge income justly earned through his marvels, the great inventor wants nothing more than to be let alone to continue his great work for humanity. He is too busy to be bothered with the superficial luxuries of life. Just over the threshold of his seventieth year, his every day is a day of work—hard work, often for fourteen or eighteen hours. Indeed, it is reported that he has gone for eight days with next to no sleep when he has been engaged upon some great problem. His diet is as abstemious as that of the ascetic. In fact, like Ludovico Comaro, the famous author of "The Advantages of a Temperate Life," he lays particular stress upon the fact that the reason many men accomplish so little is that they eat too much.

It was the invention of the phonograph that turned Edison's attention to music. The phonograph was a natural evolution of some of his experiments with the telegraph and the telephone. The first phonograph records were made on tinfoil. This proved an unsatisfactory method, and the next records were made upon wax. Although a vast number of men have since then been engaged in the development of the industry through different companies and different means, the principle of reproduction was embodied in the original invention of Edison which was so startling when it was first shown that it was discredited by many. The original model of the first phonograph—the first machine that talked—is in the Kensington Museum, in London. Could the great inventor ever have dreamed of making such an immense and revolutionary part his little invention would play in the music of the future, when descendants from his little contrivance would be in hundreds of thousands of homes all over the world, capturing and echoing the interpretations of master musicians at will?

Mr. Edison had a strong ambition to secure records of the voice of Adeline Patti and Carlotta Patti. Un-

fortunately owing to the fact that the tinfoil of the original records stretched badly, these records were ruined after a few trials, but this served to turn Mr. Edison's attention toward music. He knew next to

break into his well-known and contagious smile and said,

To-morrow's Music

"A great deal—an enormous part. The present instruments of the orchestra are very crude. Take the violin for instance. Don't tell me that even the best violin cannot be improved. One of the worst things in all music is the E string on the violin. A worn E string gives me great pain. Not one in fifty is good. The funny thing about it is that a violinist will go on playing on a poor E string and not notice it. Miss Kathleen Farlow came to play for me some time ago. I told her that her E string was a bad one, and she would not believe me. I then put it under a microscope and found that it was worn square. What was the result? It produced the wrong overtones and the result was simply excruciating to my ears. I seem to be gifted with a kind of inner hearing which enables me to detect sounds and noises which the ordinary listener does not hear.

"The piano is also a defective instrument in many ways. The thump of the felt on the strings, while it gives a certain character to the tone, is often highly disagreeable. It must be done away with. Some day it will be. If you have never heard it you have not listened closely enough. It is particularly noticeable in the two upper octaves, where in many instruments it virtually drowns out the vibrations of the smaller strings or wires. The listener, of course, has been following the music and his attention is not given to the thumping sound; but it will be remedied some day. Again, the bass of the piano is out of proportion to the volume of the treble. This is remedied in the orchestra through the number of instruments. If there were as many bass violins in the orchestra as there are first violins think what the effect would be. Yet the effect in the piano is decidedly out of balance, and nobody pays very much attention to it. After a piano has been played upon for a few hours it begins to deteriorate. This is due to the hardening of the ends of the hammers. This deterioration goes on with every stroke, so that the instrument eventually takes on a metallic, 'tinny' sound, which should be remedied by picking the felts."

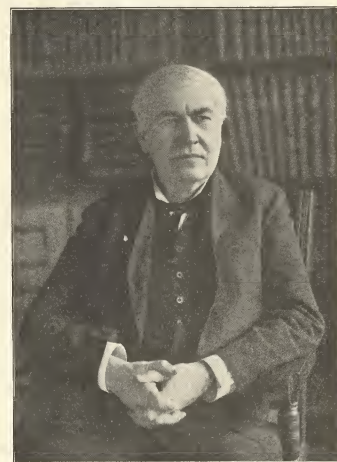
nothing of music as the musician knows it. Notation, which a man of his intellect could have mastered in a few weeks, did not interest him particularly. Consequently his viewpoint upon music has been obtained from an entirely different angle, and is of immense interest because of its originality.

THE ETUDE representative found Mr. Edison engaged in his unpretentious laboratory at Orange, New Jersey. Many a High School laboratory is apparently much more completely equipped, though the great inventor buys all the latest and best apparatus. Mr. Edison was standing at a smoke-darkened furnace, stirring some chemical compounds in little vessels. His intensity of concentration was such that he did not discover that others had entered the room for many minutes. It was with no difficulty, however, that he turned when his retorts beeped and crackled to discuss one of the most ethereal of arts. Asked to give his opinions upon the part that physics and mechanical instruments would play in the music of the future, he

in the human sense of hearing, again referred to his own ear which has the remarkable ability to perceive many extraneous noises and discords which the ordinary ear does not notice. For instance, in listening to a clarinet he hears the noise made by the movement of the keys so plainly that it spoils the musical effect. For this reason he had special clarinets constructed for his own purposes, with noiseless mechanisms.

Where to Sit at the Opera

In speaking of orchestral and operatic performances he said: "While I am extremely fond of opera I have been in the Metropolitan Opera House only twice in years. Very few people realize what position in the auditorium really means. If one sits on one side of the opera house he may get quite a different effect from that obtained when sitting on another side. The people who insist upon sitting down in the front rows of the orchestra have their musical impressions seriously distorted. It is odd that they do not realize this. If the



Thos A Edison

"Don't pity the gallery god. He has the best of it at the opera. He hears the music far better than the wealthier auditors down near the stage. No sensible person in an art gallery tries to get his nose right up against the canvas in order to enjoy a great painting. How people sitting in the front seats at the opera can stand the performance I don't know. It makes me sick. It is only a badly jumbled mess of instrumental sounds."

impossible for him to correct faulty intonation in two notes at the same time; the result is a kind of squawking—a squawking that is hideous to many people. I wish that composers never wrote octaves for the violin. It has been possible for me to make some very interesting tests in this connection with very delicate scientific apparatus, and I find that the average fine violinist is likely to play fifteen or more vibrations lower or higher, out of the way, in playing octaves. They anticipate Debussy in a way that they will not themselves believe."

"The worst defect a voice can have is, to my mind, the tremolo. Unfortunately it is a defect which singers themselves do not seem to be able to recognize. It seems to be natural with them. In fact every voice seems to have a tremolo in some degree. When I first began to make records of noted singers a vocalist came to me and we produced a record. The tremolo came out very distinctly in the record and the singer insisted that it was due to the mechanism. A greatly improved mechanism revealed the tremolo so clearly that the singer was convinced where the fault lay and proceeded to correct it.

"So many of the popular conceptions upon music are wholly conventional. People like to dislike what they have heard. There is very little fresh and original thought upon the subject. The dictum of the professional musician is taken as final, until some revolutionary like Wagner throws it over. I have learned to be careful of new things about music. I used to have Mozart greatly lauded for his compositions. To me Mozart is one of the least inventive of the composers—that is he shows the least invention—far less to me than mind than Bellini, Rossini, Donizetti and Verdi. I am not speaking about his craftsmanship but about his sense of melodic invention. Similarly but for other things in the profession of the professional musician who would be rewarded with a smile of derision. The world would intimate that there was something wrong when my disapproval—yet there would no moment when

One idea at a time. Always see that the principle you are teaching takes firm root before starting upon another. Do not call yourself a good teacher if you start to teach scales and arpeggios at the same lesson. Let one idea take firm root before passing to another.

Always present the affirmative. The negative will take care of itself. Tell a child to "count aloud" and he will not think of counting to himself. Say to

HAYDN once paid a tribute to a faithful do-
Students of musical history will admit that not many
instances can be found in which great composers have
been inspired to music by a dead dog. Probably the
only case of the kind is the following canon to the dog
Turk given below. Turk belonged to Rauzzini,
famous singer, who resided in England at the time

1 Turk was a faith - ful dog; a faith - ful dog, and not a man, And not a
dog

2 man. Turk was a faith - ful dog, a faith - ful dog, And not a man, and not a

3 man, Turk was faith - ful dog, And not, and not a man, and not a man; Turk, Turk,

4 Turk! Turk was a faith - ful dog, a faith - ful dog, and not a man, and not a man; Turk, Turk,

The creation of melodies is one of the most difficult things in music. I had an examination made of the themes of 2700 waltzes. In the final analysis they consisted of about 43 themes, worked over in various ways. Of all the writers, Johann Strauss proved to be the most inventive of all music composers. He had the real melodic gift. Of course I do not include Chopin in this, as his waltzes are not conventional waltzes. Chopin had a wonderful melodic gift—marvelous. Nevertheless, his "Funeral March," by which he is known to the most people, seems to me to be a work of the type moved for by the piano. It is not improbable that Chopin received his inspiration for this work from the older Beethoven composition."

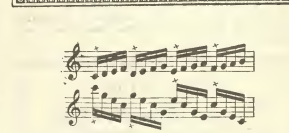
APRIL 1917

I pass over the peculiar technic of the scale, with its crossings of thumb and hand, because every student can reasonably expect full and accurate instruction on this point from his own teacher or from the printed

Try a few measures of Chopin's Etude in A flat, op. 25, No. 1. with and without this movement, and you will quickly convince yourself of its merits.

you will see that the arm must be pushed far in toward the keyboard for the first and drawn somewhat back for the second. Most passages, unlike the above, lie partly on white and partly on black keys, and the usual position of the arm will be between the two extremes, so that the fingers will neither have to be straightened to reach the white keys nor have to be bent to take white keys in awkward places where the keys are narrow and the leverage heavier. Nevertheless, slight adjustments of position are constantly necessary, and when flexibly executed they are another and perhaps an unobtrusive aid to ease of performance.

One word of warning as to the employment of the auxiliary actions mentioned above is necessary. They may profitably be used to reinforce and supplement good finger-action; on no account should they be permitted to *supplant* it. There are many forms of technique in which the function of the fingers is merely to place themselves correctly, leaving the action entire to the hand or arm. Passage-work, however, always depends for its clarity and perfection chiefly on the skilled use of the fingers themselves.



Value of Historical Knowledge in the Appreciation of Music

By Frederick G. Schiller

(Professor Schiller was formerly a teacher at the Royal Academy of Music in Munich. He was an excellent conductor and lecturer in Germany for many years. For the last two years he has been at the head of the Music Department of the San Francisco University—Boston or New Orleans.)

Of all languages music is the most cosmopolitan—at once the most subjective and the most impersonal. It is a language understood by everyone, because it expresses something common to everyone. It may be the simple melody of a folk-song, or the stirring music of a military bugle-call, or the rhythmic swaying of a dance-music—or it may be the great soul sensation created by the tone texture of a modern symphony orchestra—it is our innermost feeling and sensibility that responds immediately. We are carried away on music wings through the whole scale of our emotions, from the tenderest to the most violent upsurge of passions. The language of music is a mirror of our soul, an expression of the inexpressible. Free from the limitations of speech, it appeals directly to the feeling. More than any other form of expression it embraces the whole of human emotion, and therefore its evolution is a part of the history of human culture in general, rather than that of any particular race.

Musical Heroes

Looked upon from such a broad point of view, the history of music reveals great charm—is almost a life—a topic intimately connected with the wonderful sources of human spirit. It will be found that the heroes of this history also knew how to combat, to suffer, yes, even to die for their ideals, and that their influence upon the evolution of mankind plays an important part in general history; indeed an often more important part than those of the greatest political leaders, conquerors, of murderous warriors and unfeeling conquerors. The development of history in intellectual life and progress is free from racial or national hatred, and the goal is universal welfare.

Just as other languages were progressively elaborated, the language of music developed only gradually in form and expression. To trace this development in its organic growth is not only interesting but it is of greatest importance for the understanding and true valuation of the musical production of different times. Should one not be satisfied with the explanation that "music is a gift of the gods," the history of music will help him to unveil the great mysteries of human emotion, to appreciate the eternal laws of beauty, and therefore to understand the foundations of art and aesthetic value in general.

There are two different ways of dealing with art. One way consists of being devoted simply to the merely sensual charm of art, that is of being satisfied to consider an object of art—whether a painting, a sculpture, a musical composition—simply as beautiful or not, just because it does or does not appeal to one. This is the way the majority of people react to any artistic production. It is called the "subjective" way. It has, in fact, nothing to do with a really conscious understanding of the work of art.

Appreciation of art based upon thorough understanding can only be obtained through a more definite knowledge of the subject. And that leads to the second way of dealing with art, known as the "objective" or "critical" way. Here judgment does not depend upon the question whether the thing seems beautiful to you, but upon the reason why it seems beautiful to you, and why it is beautiful. It depends upon the ability to appreciate the work as a whole, as well as in all its details, and in respect to its technical mastery.

For subjective appreciation music can depend on its "absolute" beauty. But even then the more it belongs to earlier historical periods the more it loses a greater part of its effect upon our modern harmonic feeling. There are thousands and thousands of people who no longer have contact with the music of Mozart and Beethoven, because their ears are filled with the narcotic sounds of modern harmony. The treasures of a music full of a wonderfully pure, dignified, wholesome beauty means nothing to them now, because they consider this music "obsolete!"

Gaining Historical Perspective

What if they had a clear conception of the historical periods in which such pieces were written? If they could recognize the grace of the 18th Century in the ornamentations of Haydn and Mozart? If they could appreciate the innovations of a Beethoven, who grew out of his time like a giant, evolving the immense proportions of his musical emotionalism—Beethoven, who was to his contemporaries a "modernist" as daring as any of our present-day composers seem to us! How different would be the attitude of such people toward "classical" music. And if they could even be able to find the delicate charm, daintiness, yes, humorous qualities of still earlier music, like the clavier-pieces of a William Byrd, John Bull, Rameau, Couperin—not to speak of the polyphonic wonderworld of Bach, whose fugues, as Hans von Bülow has put it, are the "Old Testament" for every true musician. Then they would also remember that music of different ages has much to do with the mechanical condition of the instruments of the times, and this would give them hints for proper interpretation.

Here the value of historical knowledge appears. To appreciate a Scarlatti, a Couperin, a Haydn or a Mozart as a product of their times means simply to love them as we love the companions of our childhood, our youth. They are like genial old people with good manners and clear thoughts with whom to sit and talk in the evenings is a life pleasure. We find it sometimes difficult to meet them on their own ground—our harmonic feeling has changed, and we are used to stronger effects; but this is by no means an excuse for becoming ignorant or indifferent toward the achievements of their musical culture. To listen to them in our nervous overstrained time is a relaxation, an unsurpassed relaxation at the command of everyone who has a piano in his house and enjoys playing it.

Snap Shots in a Musical Library

The ancient Irish harp that one sees pictured as the emblem of Ireland on the Royal Standard of Great Britain and on the Irish flag was triangular in shape, and had from thirty to fifty strings.

Napoleon had a high regard for the importance of music to the state. He granted considerable sums of money to musical projects. Grétry received a pension of 4000 francs annually from him.

Gounod considered Mozart and Mendelssohn the two greatest composers.

Because Haydn did such important work in the field of the symphony he has been called the "father of the symphony." This has led many to believe that he was the originator of the symphony; but this is not true. Gossec, for instance, published symphonies five years before Haydn.

Rousseau's definition of genius is interesting: "Seek not, young artist, what meaning is expressed by your music. If you are inspired with it, you must feel it in yourself. Are you destitute of it, you will never be acquainted with it. The genius of a musician submits the whole universe to his art."

THE ETUDE
Portrait Supplement

No supplement accompanies THE ETUDE this month. These supplements will not be given every month as the cost of their preparation is very high in these days of expensive paper and ink. We realize from the letters and notes we have received that our supplement idea has great educational value for ETUDE readers. It is probable that we shall include at least six supplements during the year. The selection should be of great assistance not only to colleges, conservatories, convents and teachers, but to all students and music lovers.

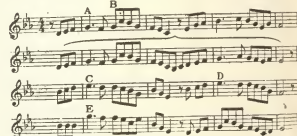
Next month the supplement will be a portrait and biography of Richard Wagner. We believe that our readers even better than the supplements we have previously given.

(There was no Supplement with the February Issue.)

An Irish Folk Song That Aids Interpretation

As anybody familiar with the interpretation of music is aware, a good melody is one which consists of a number of undulations, as it were, leading to a definite climactic point. And that point, as Mr. Frederick Corder wisely remarks, is usually where you would expect it to be, namely, at the end. This does not mean that the climactic point is necessarily the highest note in the piece, though it generally is. It is also usually on an accented beat, and of longer duration than any other note in the measure at least, if not of any other note in the piece. These particulars regarding the nature of melody have long ago passed into formulae, such as may readily be found in text-books on music. That these formulae are fundamentally true may be proved by appealing to that flower of musical instinct, the folk-song.

"Irish folk-songs—probably the most human, most varied, most poetical, and most imaginative in the world—is particularly rich in tunes which imply considerable sympathetic sensitiveness," remarks Sir Hubert Parry, in his *Evolution of the Art of Music*, and the Anglo-Saxon border folk-music is not far behind. In many tunes of these districts the very design itself seems to be the outcome of the sensibility of the human creature. The cumulation of crises rising higher and higher is essentially an emotional method of design. The rise and fall and rise again is the process of uttering an expressive cry, and the relaxation of tension during which the human creature is gathering itself together for a still more expressive cry. The Murcian tune is good in this respect, but as a simple emotional type the following Irish tune is one of the most perfect in existence:



"The extreme crisis is held in reserve till the last. In the first half of the tune the voice moves in low ranges of expression, rising successively to the very moderate crises A and B. The portion in bracket is merely a repetition of the phrase A and B, with slight additions of ornament and a different close, the artistic point of which it is not necessary to discuss here. At the beginning of the second half the voice begins to mount to a higher crisis at C, and intensifies that point by repetition at D, and finally leaps to its uttermost passion at E, and then falls with a wide sweep (comprising one more moderate crisis) to the final cadence. Within the limits of a folk-tune it is hardly possible to deal with the successive crises more effectively."

If the student of music will study the melody he plays in the thoughtful, analytical way in which Sir Hubert Parry has treated this lovely Irish tune, he will find it easier to touch the hearts of his listeners.

Difficult Pronunciations

- Gericke, Wilhelm (Geh-rick-eh) orchestral-conductor, 1845.
Glazounov, Alexander (Glas-oo-noff) Russian composer, 1865.
Glock, Christoph Willibald (Glock) French composer, 1714-1787.
Godard, Benjamin (Goo-dahr) French composer, 1849-1895.
Goldmark, Karl (Golt-marck) Hungarian composer, 1830-1915.
Grieg, Edvard Hagerup (Greeg) Greatest Norwegian composer, 1843-1907.
Geismann, Alexander (Geel-mang) French organist and composer, 1837-1915.
Haupt, K. August (Howpt) Austrian organist and teacher, 1810-1891.
d'Hardelt, Guy (Ghee-dard-loh) French music composer.



CALVE AS CARMEN

SCENE FROM THIRD ACT OF CARMEN

BIZET

Carmen

Arranged for Presentation in Reading Form at Musical Clubs

From GEORGES BIZET'S

famous opera based upon the celebrated romance of PROSPER MÉRIMEE

II

MUSIC.

OVERTURE TO CARMEN.

Arranged for Four Hands by Bizet.

It is Sevilla, the languorous, dreamy city of sunny Spain, where in 1820, as to-day, the fiery blood of the native surges high with every emotion, where love and hate meet in the same heart, where chivalry is more than gold, and where honest duty, more in such of constant danger. Michela, a village maiden, strolls into the public square and asks Morales, an officer of dragons, if he has seen her lover, the gallant Don Jose, who is a captain of dragons. As Michela walks away, Don Jose, accompanied by his captain, Zuniga, enters. Carmen, with her fellow workers, comes from the cigarette factory nearby. Spying Don Jose, she casts a swift glance at him and smiles as she says,

When my heart will be yours?

In faith—I do not know,

Perhaps it may never be!

It may be to-morrow!

I vow it shall not be to-day.

Still taunting him, she sings,

Love is like a wood-bird wild
That no one can hope to tame,
And in vain is all wooing wild,
If our faith his love to name.

III

MUSIC.

CARMEN'S SONG Habanera

This famous song is from a genuine Spanish theme which Bizet introduced. It may be sung as a vocal solo, or it may be played as a piano solo, arranged by Lange, or in a four-hand arrangement.

IV

Don Jose, who loves Michela, is not easily moved by Carmen. While she receives the adulation of all the other officers she is piqued by the inattention of Don Jose. From her bosom she grasps a bunch of fragrant Cassia flowers, and running over to Don Jose, dashes them in his face. As Carmen runs away, Don Jose's companions make fun of him. They drive him to the factory, and the soldiers return to the barracks, leaving Don Jose alone. Michela strolls in and tells Don Jose that she bears a message of love from his mother. At the door of the chapel, comes that Excalibur, the greatest torador in Spain. Don Jose's mother also gave Michela a kiss to deliver to her soldier son in a distant city. This Michela

does. Don Jose's mother, in a letter, begs him to marry Michela. This Don Jose vows to do, and at the same time condemns Carmen who would win him away from his sweetheart.

A disturbance is heard within the cigarette factory and some of the workers rush out declaring that Carmen has been in a fight with another girl. Zuniga and some soldiers come in and Don Jose is ordered to arrest the fighters. He arrests Carmen but she sneers that with her wiles she can induce Don Jose to let her escape. She sings him an entrancing melody.

Near to the walls of Sevilla
With my dear friend Lillas Pasta,
Soon shall I dance the Seguidilla.
And drink sweet Manzanilla.
But all alone, what shall I do?
To join the dance, there must be two.

V

MUSIC.

SEGUIDILLA FROM ACT I.

Don Jose cannot stand the charms of Carmen and he loosens the cord that is holding one of her wrists. Carmen goes across the bridge appearing under arrest. Once on the other side she pushes the soldiers away from her and runs down the nearest alley, like a gazelle. Carmen is gone.

VI

MUSIC.

EXTRACTE FOLLOWING ACT I.

(This is found only in the vocal score. If the club does not possess a score, a part of the Habanera may be repeated.)

VII

ACT SECOND.

We are now in the little inn of Lillas Pasta on the outskirts of Sevilla. It is the resort of a gang of smugglers. Carmen and her friends, Frasquita and Mercedes, are seated at a table with a group of officers. A party of gypsy girls are playing guitars and tambourines. Carmen rises and dances while the soldiers applaud.

VIII

MUSIC.

GYPSY SONG AND DANCE FROM THE OPENING OF ACT II.

Carmen begs Zuniga to tell her what has been the fate of Don Jose, who was arrested for permitting her to escape. He assures her that Don Jose is free. Lillas Pasta is just about to close his Inn when word comes that Excalibur, the greatest torador in Spain is approaching. In a few moments, the famous bull-

fighter, a real national hero, enters and sings the spirited song of the Plaza del Torres.

*Torador, stand on guard,
Torador, beware,
Think of the dark-eyed beauty
Who is looking on thee in her ring,
Torador, Love waits for thee.*

IX TOREADOR'S SONG.

This famous baritone solo comes arranged for piano and as a violin solo.

Escamillo sings Carmen and falls violently in love with her, even though he does not yet know her name. As Escamillo leaves Carmen, her companions tell her that her services will be needed that night to help them in smuggling some goods. She tells them that she is willing to meet an officer who permitted himself to be arrested in order that she might escape. Don Jose's voice is heard without, singing a well-known air. He has just finished a sentence of two months for assisting Carmen. When he finds that some of the officers of his regiment have been there, that Carmen has danced for them, and that she is jealous. Carmen reacts in a taking a pair of caudans in her hand and dancing to a tune which she tells Don Jose is of her own invention.

XI MUSIC. CARMEN'S CASTANET DANCE.

This number (in the vocal score) is properly a duet but it comes arranged as a dance in all the piano arrangements.

Don Jose hears the lullaby of his military company. He begs Carmen to stop her dance so that he may listen. She refuses. She will not permit him to go back to his camp. Carmen twists him for not loving her, and Don Jose draws from his jacket the flowers which Carmen threw at him in the square. He sings of them, telling her of his love for her.

XII MUSIC. DON JOSE'S SOLO IN ACT II.

(This also comes in the piano arrangements.)

Nevertheless, Don Jose resolves to be loyal to his military command. He starts to the door and just as he reaches the latch a knock is heard; he stops. Zuniga and other officers order to arrest Carmen and the smugglers. They resist the soldiers, and Don Jose assists Carmen. Zuniga is bound and Don Jose is threatened to turn to an outlaw.

XIII HERE THE SEQUILLILLA IN ACT I MAY BE REPEATED.

In Act III Carmen and Don Jose, with the smugglers, are seen at dawn in a mountain retreat. Don Jose, now a traitor to his country, feels deep pangs of regret. Carmen notices this and twists him with it, asking why he does not go back to his mother.

Carmen is a fatalist, and as she and her friends spread out the cards to tell their fortunes, she sneers when she learns that hers is to be an early death. As the smugglers disperse, Michaela enters in search of the fugitive, Don Jose, to tell him that his mother is dying. She sings a prayer for divine protection.

*Thou wilt aid me with Thy Grace,
For Thou art Lord, forever near.*

XV MUSIC. MICHAELA'S SONG FROM ACT II OF CARMEN.

Hearing the noise of shooting, Michaela hides behind the rocks. Don Jose has seen Escamillo approaching and not knowing him, fired at him. When Don Jose learns that Escamillo is in love with Carmen and has come to see her, he falls into a rage, which results in a duel with large keen-bladed cast knives. Escamillo's knife breaks, and Don Jose is just about to kill him, when Carmen intervenes and saves his life. Escamillo challenges Don Jose to another duel

at some other time, and impudently invites the party to the coming ball. Michaela enters and begs Don Jose to go back to his dying mother. He leaves, telling Carmen that he will meet her at another time. Carmen sees his tragic meaning and attempts to follow Escamillo. Don Jose stands in the way to prevent her.

XVII MUSIC. CARMEN MARCH ARRANGED BY W. P. MERO

The last act of Carmen is a tragedy of emotions moving quickly to a vivid end. The scene is in the Plaza del Torres. A happy throng is gathering to enter the gates for the bullfight. There are fan girls, orange and wine vendors, water peddlers, cigarette dealers and wine vendors. Into this merry throng comes Escamillo, riding in state with Carmen at his side. It is the gala day of the year. Bright happy music rings upon the air as the people await the festivities of the day.

XIX MUSIC. PLAY THE INTRODUCTION TO THE OVERTURE INCLUDING THE MARCH.

Carmen and Escamillo sing a fervid duet declaring their everlasting love for each other.

Escamillo, I love you,
May I die in torment
If I have ever loved anyone
As I love you now.

XXI MUSIC. CARMEN AND ESCAMILLO'S DUET.

This is very effective when sung but if singers are not obtainable it is very interesting in its pianoforte arrangement.

XXII

Carmen's friends advise her to beware as Don Jose is hiding somewhere in the crowd. Carmen declares

I am not a woman to fear such as he.

Expanding the Small Hand

By Myra Frances Hale

DURING the intermediate stage of my piano study one of my teachers volunteered the remark that in time my playing could equal that of great pianists, even though my hands were small. Previously, I had never given much thought as to the size of my hands. I thought that would work itself out all right. If this otherwise very excellent teacher had possessed sufficiently keen discernment he would have seen that my fingers, when taking the five-finger position in whole or in part, did not lie prepared over their respective keys without some tension. This unfortunately necessary stiffness—slight though it was, and still is—has proven to be a barrier to good tone-production and idealistic pianism.

One of my following teachers laid great stress, and rightly so, on the curving of the thumbs in octave and chordal positions. These were the only positions that I could not accomplish with the thumbs extended. My octaves were never secure, either in the preparation of the same or quality of the tone produced. I knew from previous experience the utter utility of any renewed effort to overcome this defect. This teacher spread out the cards to tell their fortunes, she sneers when she learns that hers is to be an early death. As the smugglers disperse, Michaela enters in search of the fugitive, Don Jose, to tell him that his mother is dying. She sings a prayer for divine protection.

When your piano pupil has the proper fingering, the exact rhythm, and plays the notes correctly, pay attention to the style; do not stop for little faults or make mistakes on them until the end of the piece. This method produces musicians, which after all is

Don Jose appears just as the crowds clamor, into the gates of the amphitheatre. Carmen exclaims, "Some friends just came to tell me that you were near at hand. They want me to believe that you mean to kill me."

Don Jose, distraught with jealousy, and yet still under the charm of Carmen, begs her to run away with him again.

"I do not threaten you. I beg you, I entreat you, I will forget, Carmen, forget all that has passed since we met. Let us go together far from here—to begin our lives again."

Carmen spurns him, saying, "I know that you will kill me. I know that my moment is nigh. But if I live or if I die, I say, not not now!"

Don Jose pleads eagerly again, but Carmen in her defiance laughs at him. There is a burst of cheers from the amphitheatre and the chorus of the Toreador song is heard above the clamor. Carmen is in delight and attempts to enter the gate. Don Jose stands in her way. Carmen declares her love for Escamillo and Don Jose is frantic with anger. As she tears from her finger the ring which Jose had given her, and flings it in the dust, Jose, overcome with his passion, the leaps toward her and asks her to the heart. The crowd rushes in to find Don Jose kneeling over the dead body of Carmen. He shouts in despair.

*"Do what you will with me,
It was I who struck her down.
Ah, Carmen,
My Carmen,
Thou art gone"*

XXIII

MUSIC.
CARMEN FANTASIE ARRANGED FOR TWO PIANOS, EIGHT HANDS BY EDMUND PARLOW. THIS IS AN ESPECIALLY EFFECTIVE ARRANGEMENT.

Many very excellent talking machine records of various parts of Carmen performed and sung by noted artists may be used with great effect in giving this work in the foregoing form.

The Results of a Surgical Operation

The surgeon operated on both hands, cutting the cords that lay between the third, fourth and fifth fingers. This operation is not an unusual one, but in my case proved of no advantage as the cords were very small and the fascia is thick. The next operation was one of experiment, consisting of the cutting out of some of the fat or fascia that lay between the four fingers of each hand. The result, at first, seemed to affect my playing marvelously but alas! notwithstanding diligent practice, in three weeks the old condition returned. There were no bad results as feared. My hands have had no more muscle and fascia between the thumb and forefingers than the average pianist, and continued normal practice together with the abnormal forced effort in reaching double-notes has only served to increase the binding. It would be unwise to experiment with this condition of the thumbs for fear of producing stiffness in the palms of the hands as well as the possible loss of the control of the thumbs.

For several years prior to this I had given recitals frequently. My musical education has become well rounded, due mainly to the excellent training received in a school of highest standing. My technical struggle and the necessary study of my hands has opened up new channels of thought and given me the ability to see ahead for others, wherever it may appear to be of surgical means. Of sensible exercises, without the use of surgical means.

Beethoven to Czerny

one of the chief aims of musical art. For the passage work make him use all his fingers freely. Doubtless by employing fewer fingers a "pearly" effect is obtained—as it is put—"like a pearl." But one likes other jewels at times.

The one best way in which to get pupils is through the excellent results that the teacher is able to show with the pupils he has previously taught. Therefore, the successful pupil's recital stands at the head of all kinds of advertising for the teacher. If the teacher is wise and knows how to surround himself with those personal attributes which speak "success" in his work, those who attend the recital will be more readily convinced. Good taste in furniture, decorations, cloths, flowers, lighting, diplomacy in presenting his pupils and in receiving his guests all contribute immensely.

However, when the teacher does not find his classes sufficiently full, it is necessary to depend upon printers' and don to let other people know about his work. This is an exceedingly difficult task, and more money is tossed into the gutter by musicians in this way than in any other manner. The usual mistake is to spend either too much or too little. A cheap circular or an over-elaborate circular are both equally bad.

The circular, however, is a real need. The teacher cannot very well talk about himself without embarrassment, and a good circular may be advantageously and modestly placed in the pupils' hands so that they may know just those things which he has a right to know before beginning lessons.

The circular is necessary when applications for information come to the teacher through his newspaper advertisements. The teacher has a sufficient amount of money to spend in advertising in papers that his national society is desirable. Without a reputation national advertising demands the outlay of a large amount of money to get a reputation. If the teacher really has something to offer in the way of services which are of value to the community, he would find worth traveling miles to secure, then national advertising is the cheapest way of securing a reputation. It has another advantage. Suppose you have a pupil in your own city who has a friend in a city hundred or so miles away. The pupil goes to visit her friend, and finds to her great surprise that the friend has never heard of her. She then immediately begins to wonder whether you are very much of a teacher if your reputation is purely local. In other words, there comes a time when the teacher who aspires to be anything more than "a little local in a little puddle" must do something to acquaint the public of the nation as a whole with his ability.

First, however, be sure that you are worthy of national attention. No amount of printers' ink will make you celebrated if you do not deserve to be known. On the other hand, there are thousands of most excellent musicians calmly and placidly sleeping in oblivion, largely because they have not advertised properly, while more venturesome, and often less worthy musicians, thrive through their activity in letting the world know that they are alive.

Continuous Advertising Necessary

Advertising is one of the most wonderful forces of modern times, and brings us untold benefits in many industrial and social channels. At the same time it is one of the most uncertain things in the world, and anyone who sets out to say positively that it will bring results in every case is making a dangerous assumption. That great fortunes have been secured through advertising and that hundreds of teachers have benefited by it everyone knows. This makes the subject one of serious interest to teachers everywhere, from the little Miss who modestly asks twenty-five cents for a lesson in the country village, to the master who commands ten dollars an hour in the large city.

The teacher who would advertise must know that in three days of direct competition advertising must be continued for some time before real results can be achieved. Success does not come in a day. Better not advertise at all, unless you can afford to go on until the musical public is acquainted with your name. Remember, that in all advertising the more you are securing replies from the advertisement is like nothing so much as the fish that nibbles on a hook. Even after the fish is hooked it is necessary to land him. The best

Getting Pupils Through Printers' Ink

A Practical Advertising Man Talks

advertising in the world will be wasted with the teacher who cannot take the force of his own teaching ability keep his pupils when he has secured them.

Local advertising is quite as uncertain as national advertising. There are conditions under which it may be very beneficial. In any event a good circular is one of all progressive teachers. A short time ago Mr. J. Linton Engle addressed the Philadelphia Music Teachers' Association upon the subject of advertising for teachers. Mr. Engle has had wide experience in printing and in the preparation of circulars and booklets for teachers and colleges. His remarks in condensed form should prove an excellent guide to many teachers who are at loss to know just how to go about extending their teaching business. A further and more detailed discussion of the same subject may be found in the "Musicians' Business Manual" by Geo. C. Bender, and in the booklet "Progressive Ways of Securing New Pupils" by Allan J. Eastman.

Getting Up a Good Circular

"Direct advertising (the circular) naturally divides itself into four headings: (1) Copy. (2) Printing of the copy. (3) Circulation or distribution. (4) Methods of follow-up.

"When you are about to prepare a piece of advertising matter, first of all put yourself in the place of the recipient, consider what will appeal to them. You are seeking pupils, but some whose names are on your list are seeking teachers. Whether it is you or someone else whom these finally choose for their teacher depends largely upon your method of approach, as well as your established reputation and the atmosphere of good-will which you have created. You should build for good-will. Your personality as well as your ability will make or break your success. In your list of prospects you will also have another and much larger class—those who are not seeking of their craft. Discuss costs with education, who either from indifference or other cause are not awakened to the need or desirability of a musical training. To these you should also make your appeal. Among them, I have no doubt, are some of your ardent pupils if you can only arouse them.

"The music teacher should go into the preparation of this advertising matter with real enthusiasm. Don't look upon it as a necessary evil to be entered upon hastily, distributed speedily, and then forgotten. Put your best into the thought, the wording, and the form. If for reasons of modesty or "ethical" restraint one may dislike to advertise, then let there be nothing but the most conventional engraved cards. But I take it you are really interested in the preparation and production of professional announcements that will have real sales value in them. If you are, you will analyze your approach as we do in the business world. In the first place, your copy must be so constructed that it will receive attention. It must, as it were, get an audience. Having then gotten your audience, the copy must arouse interest, and if sufficiently interesting, it will create desire, and then will follow the sale, or a pupil enrolled with you for instruction. If you as a music teacher will bear in mind that to make your pupils successful you must look upon them as a psychological problem, and treat it as such, you are pretty sure to make real gains in enrollment, and further, it will increase your usefulness in your profession.

You will study yourself, you will strengthen the weak points, where any exist, and you will cultivate those features of your work in which you are especially strong.

Preparation of Copy

"In writing your copy you will generally hear the trite expression, 'Be brief; people will not read much these days.' Forget it. If you have something truly interesting to say, and can get the interest of the reader, he will read it. If it is a cover, it is a cover. If he is not interested in anything pertaining to music teaching, you will not have his attention in any case. And who ever heard of a mere business card making

a sale just because it was brief and could be read quickly? The chief thing you must bear in mind is to have a message. If you can get real heart interest into that message reasonable length will strengthen it where undue brevity will smother it. But the prime requisite is to have something to say. Let your copy be well balanced. Do not overstate any feature of it. Leave something to be said in your follow-up. Do not tell all about yourself or your pupils. Do not give all the appreciative letters you have had from past pupils.

"The music teachers' circulars that I have examined are, for the most part, addressed to those who are now considering a musical education home to those who are advertising matter so genuinely appealing that you would actually create a desire where none previously existed? You can thus help yourself and really extend your influence for good into unexplored realms. Bring the charm of a musical education home to those who have never given it a thought; make your work, as it is, the finest thing in the world to those who now know but little if anything of it.

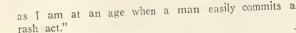
How the Printer Can Help

"Printing is an art, and as a means of expression it stands in the first rank. It should be looked upon as the music teachers' messenger when sent upon its course to influence pupils to come for instruction. Real result-producing printing is something more than ink and type, the color of ink, the margins, and the shape and size of the circular, booklet or whatever it may be. To get such a service as this you must choose your printer carefully, not by shopping for the lowest prices, for this method is always fatal to the work, but by finding one who can intelligently lay out your advertising matter, select papers, ink and type. There are such printers, and the help they can give you will be of inestimable value. Look upon the printer as the architect and artisan of his craft. Discuss costs with him, and determine upon a form that will fall within the appropriation you can devote to the purpose. In the long run the job will cost you but little if any more by handling in this way, and you will have something vastly better than you will ever get by passing from one printer to another for competitive bids.

Paper and Ink

"Coming down to particulars, the paper that you select should have elegance without extravagance either in character or color. If there is a cover, it should harmonize with the paper used on the inside. Choose a paper that will carry your message legibly and attractively, not flauntingly or grotesquely. White is a safe safe, and generally the best for the inside of circulars or booklets. If there is any variation, it may be an India color or a buff just off the white.

"The type above all else must be correct. Keep away from the newer effects. The very best face is the oldest, the good old Caslon, used by Benjamin Franklin in his *Franklin's Gazette*. "The color of ink should usually be black. There is nothing stronger or more beautiful. Occasionally if there are engravings you may use a rich dark brown. There are, too, dyes, inks that are known as double-tones. Beautiful effects are had with these. If you use dyes, in the sepia particularly, when well printed. Poorly handled, they are worse than useless. At times I would use a second color for embellishment, a red or an orange, used with judgment and moderation. For attention-getting value nothing equals red. This color, as you know, leaps out at you, as it were. The first color in the spectrum, it is the strongest in its effect on the retina. This is the reason why a room covered with red wall paper appears possibly as much as one-quarter smaller than when covered with blue paper. Red is an advancing, and blue a retreating color. Some years ago I wrote to a large number of the country's leading advertisers asking their opinion of the use of a second color in advertising. The first printed circularly they replied that the second color was worth more than its cost. Let the application of color be made



Brahms was once present at a concert of the Philharmonic Orchestra at which Hans von Bülow gave one of his memorable performances of the hoven *Ninth Symphony*. At the close of the concert Bülow introduced Brahms as "the composer of the tenth symphony," praise which was so little to Brahms's liking that he said later, "It was like having stink water thrown in my eyes."

(Another article upon Brahms by Miss Kerr appear in a later issue.)

The difference between a step and a jump is evident with fingers as with feet, and any lapse is instantly corrected by asking for a *walk*.

Walking fingers cannot *jump*, nor can the cause the tones to overlap; and walking finger *slow* fingers—but they may properly develop in

11 KFOR.

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"The Composer" commenced in THE ETUDE of last October

The words foamed upon his lips, breaking from the angry soreness of his heart as the torrent pent in some secret cavern breaks unexpectedly, raging down the mountain-side. Before she had time to answer him—before indeed she could bring her thoughts together out of the pain and terror that had seized her—he had flung himself from her; had taken one more stormy tramp about the room, and then, as if his strength had sud-

A sick dizziness came upon her. She staggered to her feet, groping at the table for support. Was it possible that he had never said he loved her? She sought in the darkness of her mind for memory and could not find it.

Like straws in a whirlpool there floated about her the thoughts of many things that he had said and done; how he had looked upon her; how he had said:

to grumble at this belated summons; forgetting even to question in his loutish surprise. She passed from the light of the gate into the misty gloom of the highroad.

Overlaid MRCOCCXI by Agnes and Erastus Co.

IS your practice unproductive? Perhaps you will find the remedy in this article by a practical and experienced teacher.

Dr. WILLIAM MASON once remarked to the writer that it was a very great thing to know how to practice; many spent years in piano study—so-called—without apprehending in the least the real meaning of the word practice; some never learned how to practice at all.

"Some pupils," he asserted, "are so anxious to get over a large amount of ground, that they bring me a number of pages, or a whole composition—but only half prepared. I tell them I would rather they would bring me one-half page thoroughly learned, than many pages of which they know little or nothing." It was quality not quantity with Dr. Mason.

Be Satisfied with Slow Progress for Thoroughness' Sake

When the pupil who knew what real practice meant came to his lesson, the might say: "I haven't gone over as much of this piece as you suggested, but I have covered half a page." And she would know that thorough, ought, every note, phrase mark, sign, and expression, fingering, and everything from memory. How many teachers would consider a pupil industrious who only prepared half a page in one week to the next? How many students would be satisfied with such seemingly slow progress? Yet it was warmly commended by the dean of American teachers, as the surest and most satisfactory method of study: learning a small portion with the utmost care and perfection, then the work-

Real practice means putting your mind on the work. There's no use sitting before the instrument and merely occupying your fingers with the keys while your thoughts are far away, and you are thinking of a hundred other things. You must give undivided attention to what you are doing while you sit at the piano.

Attention and Analysis

Attention and Analysis

While attention is the first step, analysis is the second. You must know the ways in which the piece is written, the melody, the harmony, the rhythm, and so on. You must know the value of all the notes, rests and ornaments. You must be able to determine the character of the melody and which of the accompaniment is able to find the themes and motifs in their repetitions. Many students in their eagerness to carry along the melody, give little thought to notes or rests found in the accompaniment. They are too busy correcting errors which should never have happened in the first place. The teacher has to be slipped into the practice hour. Or the pupil can be left to slip into the practice hour. The teacher has to be slipped into the practice hour. Or the pupil can be left to slip into the practice hour. The teacher has to be slipped into the practice hour. Or the pupil can be left to slip into the practice hour.

Hand in hand with attention and analysis must go *listening*. To quote from the same writer: "There is nothing more fatal to our musical sense than to allow ourselves—by the hour—to hear musical sounds without really listening to them—whether the sounds are made by ourselves or by others." And again: "Not listening to, but merely hearing a performance is just as useless in teaching as when learning or practicing. It is not enough merely to 'hear,' we must really *listen*, and plainly this means we must all the while analyze all we hear."

Listening of First Importance

Listening to one's playing is of the first importance; there can be no real study in tonal effects, in light and shade or in expression without it. To go farther back, there can be no correct performance of notes or of time values without listening. How do you know whether you are playing wrong notes, or are giving incorrect time values to certain notes, unless you really hear the errors? Therefore there can be no real practice without listening to it.

Real practice also includes study of tone production, musical effects, the polishing of the phrase, studies in light and shade, and in tonal coloring. These points cannot be attempted nor accomplished without the closest attention.

If you are teaching, you need to listen to the work of the pupil, just as though you were doing it yourself. For the mind must be ever alert to what the pupil is

Five Essentials of Real Practice

By HARRIETTE M. BROWER

Miss Brower has stated the essentials of practice in terse, understandable terms which busy students will not fail to appreciate.

[illegible]

Are You Neglecting These Essentials?

Undivided Attention
Careful Analysis
Incessant Listening
Regular Memorizing
Productive Thinking
Secure Tempos

Rests in Music—Positive or Negative

By Herbert Stavelay Sammond

How does the average pupil in the first year or two of his study regard a rest?

to his rest, not to treat a rest merely a negative thing? That is, as a place where nothing has to be done, and so forgotten; while the tone before the rest is frequently held until the next note comes, regardless of the value of the rest.

The explain rests as quarter rests, half rests, etc.; and then little more is thought about them by the pupil, because they produce no pretty sound and no thought has to be played, which tends to be all that the student wants to know. Why not frequently call attention to rests as something positive rather than negative? As something that implies that no note has to be held or sound heard in the part represented by the rest? Show this by the following examples:

First, that prolonging the sound of the notes before the rest either makes a discord with the other tones (not so much on the piano as on an organ, the piano tone ceasing with the vibration).

Second, that prolonging the rest is not so hampered by effect with the tones as prolonging the note.

Third, that not understanding the rest as a definite and positive thing to be done. Later, when special chords or harmonic effects are desired by prolonging a chord or arpeggio (broken chord) over a rest, it is not so clear that the effect is good, leading how to treat rests and will not be told how.

Memorizing the Piece

Pupils often think if they play the piece often enough they will know it by heart; they evidently think the memorizing will take care of itself. But if you wish to know the piece thoroughly, you must have a plan of learning it, a method of memorizing.

A good way is to carefully read over the piece to get an idea of its form and construction. Is it a continuous melody, or is it made up of short themes, often repeated? Is the melody in the upper or lower voice? Notice how it is formed—its contour, so to say—the arrangement of its intervals.

Take a short passage, say two or four measures, in the right hand; recite the notes aloud before you play them. This is the work of but a few moments. The passage can now be played, giving at the same time careful attention to tone production, phrasing, and the right variety of touch. Eight or ten repetitions should serve to fix these points in mind and fingers, for the time at least. You may have to review them several times before they stand fast.

Analyze and Recite Aloud

The next step is to take up the corresponding left hand passage. Treat it in the same way. It must be analyzed and recited aloud. When you can think it through without reference to the paper, proceed to play it as you did the right hand, first for notes, then for touch, tone and phrasing. When each hand can do its work, satisfactorily, put them together.

Some pieces have many more notes to the measure than others. In our selection happen to have but a few, you can probably learn eight measures of *The short Prelude in A major, Number 7*, of Chopin, containing but sixteen measures. Almost any one can learn by heart in two days, giving twenty minutes each day. *The Prelude in G major*, will take perhaps four days, giving thirty minutes each day to the memorizing of notes. In the latter piece, careful analysis will reveal the fact that many of those left hand measures are exactly alike. First find out which are alike, then those that are different.

How the Ability to Memorize Grows with Use

Like everything else, the ability for memorizing music grows with use; you will soon find you can learn a passage twice as long as you could when you began.

What is meant by secure tempo?

A tempo that is fast when the notes are easier and is forced to be much slower when the difficult places are reached, is in no sense secure. This insecurity is the result of two general tendencies. The only way to counteract the tendency to play too fast, is to do the opposite thing. Even after the piece is well under your fingers, practice it a certain number of times daily, very slowly, taking care to make decided finger movements, with full tone, watching all phrasing and other marks. Take out every difficult place separately and master it in this way. Remember, Chopin's words, "The more difficulty, slurred over, will prove a ghost to disturb you later on." Let us have no phosias to fear. We will fear none if we do our work thoroughly and honestly.

Grand Opera of Other Days

This following excerpt from Burney's "History of Music," published in 1776, describing the first performance of the opera *Berenice*, in 1680, indicates again that "there is nothing new under the sun," even in the way of sumptuous staging of musical dramas. The famous New York Hippodrome stage director, for this dedication of "The Turk" in 1901, wrote: "100 virgins, 100 soldiers, 100 horsemen in iron armor, 40 cornets on horse, 6 trumpeters on horseback, 6 drummers, 6 ensigns, 6 great flutes, 6 minstrels playing on Turkish flutes and 6 others on octave flutes, 6 pagans, 6 eunuchs, 6 cimbalists, 12 hunsmen, 12 janissaries, 6 coaches for the procession, 2 lions led by 2 Turks, 2 elephants led by 2 others. Berenice's triumphal car drawn by 4 horses, 6 other coaches for the prisoners and spoils drawn by 12 horses, 6 coaches for the procession. Had the salaries of the players at this time equal to the salaries of the players of the present day? No. The people were not so rich, the managers had not inclined the managers to inquire not only after the best, but the cheapest vocal performers they could find."

PATH OF HONOR

MARCH

H. D. HEWITT

In the *grand march* or *processional* style: four beats to a measure, one step to each beat. Suitable for indoor marching or recital use.

Maestoso M. M. $\text{♩} = 108$

[illegible]

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MOMENTO GIOJOSO

CARL MOTER

A semi-classic number of much merit, somewhat in the style of *Schumann*, but thoroughly original and well worked out. A splendid study or recital number. Grade V.

Tempo giusto M.M.♩=80

Handwritten musical score for 'MOMENTO GIOJOSO' by Carl Moter, measures 1-24. The score is in 3/4 time, key of B-flat major. It features a piano introduction with a 'marcato' tempo. The main melody is in the right hand, with a 'Pleggiato' (pleggiato) section. The left hand provides harmonic support with chords and single notes. Dynamics include *f marcato*, *cresc.*, *grazioso*, and *p*. The piece concludes with a final chord.

Continuation of the musical score for 'MOMENTO GIOJOSO' by Carl Moter, measures 25-48. The score continues with the same key and time signature. It includes a 'Ten.' (Tenero) section and a 'Fine' marking. The right hand features a 'grazioso' section with a 'p' dynamic. The left hand continues with harmonic support. The piece concludes with a 'Fine of Trio' marking. The score includes various dynamics such as *ff*, *poco a poco dim.*, *Fine*, *p*, *mf*, *cresc.*, *p*, *f*, and *marcato*.

p

cresc. poco a poco

ff

*D.C. Trio **

* From here go back to Trio and play to Fine of Trio, then go back to the beginning and play to Fine.

HOBGOBLINS

FREDERICK A. WILLIAMS, Op. 95, No. 4

An easy teaching piece in characteristic vein, one of a new set of four, entitled *A Trip to Fairyland* by this popular American writer.

Grade 2 $\frac{2}{3}$ Rather slow and mysterious M.M. = 105

pp

a tempo

p

cresc.

pp

dim.

pp

slower

D.C.

MINUET

in E \flat

L. VAN BEETHOVEN

This charming minuet highly characteristic of Beethoven in certain moods, was first issued in 1805. It is without *opus* number and is not included in a set of pieces.

Moderato M.M. = 126

p

cresc.

decresc.

p

TRIO

Fine

pp

D.C.

JOY OF SPRING

2d Concert Polka

A.W. LANSING

A brilliant ensemble number by a well known American writer. This is an original four-hand piece, not an arrangement. The parts are interesting all well balanced. Play in a spirited, dashing manner. Grade IV.

SECONDO

Tempo di Polka M.M. ♩ = 108

Musical score for the second part of 'Joy of Spring'. The score is written for four hands (two staves) in 2/4 time, key of D major. It begins with a tempo marking of 'Tempo di Polka M.M. ♩ = 108'. The music features a variety of dynamics including *f*, *mp*, *p*, *f*, *p*, *mp*, *marcato*, and *p dolce*. The piece concludes with a 'Fine' marking. The score is characterized by lively rhythms, including eighth and sixteenth notes, and a spirited, dashing manner.

JOY OF SPRING

2d Concert Polka

PRIMO

A.W. LANSING

Tempo di Polka M.M. ♩ = 108

Musical score for the first part of 'Joy of Spring'. The score is written for four hands (two staves) in 2/4 time, key of D major. It begins with a tempo marking of 'Tempo di Polka M.M. ♩ = 108'. The music features a variety of dynamics including *f*, *mp*, *p*, *f*, *p*, *mp*, *marcato*, and *p dolce*. The piece concludes with a 'Fine' marking. The score is characterized by lively rhythms, including eighth and sixteenth notes, and a spirited, dashing manner. A note indicates to 'Play treble two octaves higher during this section.' The score is marked with 'grazioso' at the end.

SECONDO

f melodie marcato

f marcato

p dolce

D.C.

MARCH OF THE HERALDS

ALFRED PRICE QUINN

Maestoso M.M. ♩ = 112

SECONDO

mf

f con spirito

pp cantando

pp cantando

cresc.

pp

f

D.C.

PRIMO

f

mf

p dolce

grazioso

D.C.

MARCH OF THE HERALDS

ALFRED PRICE QUINN

Maestoso M.M. ♩ = 112

PRIMO

mf

f con spirito

pp cantando

pp cantando

cresc.

pp

f

D.C.

HOPING AND LONGING

SEHNEN UND HOFFEN

APRIL 1917

W. LEGE

A melodious drawing-room piece displaying considerable variety in treatment and some ornate passage work. An expressive style of playing is demanded, with singing tone and much finish. Grade IV.

Andante espressivo M.M. ♩ = 72

APRIL 1917

THE ETUDE

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MY LITTLE BOAT

WILLIAM E. HAESCHE

A graceful boating song, easy to play, which may, if desired, be played entirely in the first position.

Grazioso M.M. $\text{♩} = 54$

VIOLIN

PIANO

p

cresc.

rit.

last time to Coda

a tempo

a tempo

p

cresc.

dim.

dim.

CODA

mf

mf

p

p

D.S.

D.S.

INVITATION TO THE DANCE

Arr. by Hans Harthan.

A most effective and playable transcription of this celebrated piece, the precursor of all idealized waltz forms. The composer is said to have given to his wife the following short program explaining the introduction and conclusion:

CARL MARIA von WEBER

a) The dancer approaches his lady. b) Evasive answer of the lady. c) More urgent invitation. d) Agreeing to his wish. e) Their meeting. f) Ready to begin the dance. g) His thanks. h) Her reply. i) Retiring from the dance.

Moderato M.M. $\text{♩} = 96$

p a)

b)

c)

d)

e)

f)

g)

h)

i)

Allegro vivace M.M. $\text{♩} = 88$

con

trio

sch.

p dolce

p

p grazioso

last time to Coda

ff

p

f

p

pp

cantabile

espress.

a tempo

rit.

p

ff

p

D.S.

CODA

Moderato

dim.

pp

• Part A with repetition; B without repetition; C without repetition; then Coda.

ALL SOULS' DAY LITANY

FRANZ SCHUBERT

An effective transcription of one of Schubert's most beautiful melodies. The theme must be brought out with singing tone and the accompaniment duly subordinated. Grade 3.

Lento

p

pp

a tempo

poco rit.

p cres.

AT DAYBREAK

LOUIS A. COERNE, Op. 99, No. 4

A charming teaching piece, graceful and original, a little tone poem, Grade 3.
Moderately M.M. = 108

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IN A CANOE

MARY HELEN BROWN

The songs of Mary Helen Brown are well known. With *In a Canoe* this talented writer makes her first appearance in our ETUDE pages as an instrumental composer. Grade 3½.

Slow Waltz M.M. = 56

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ALBUM LEAF

R. SCHUMANN, Op. 68, No. 30

One of the smaller gems of Schumann; a fine example of modern part writing. This number almost equally effective on piano or organ.
Grade 4. Adagio M.M. = 72

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MY JEAN!

CARLO MINETTI

R. Burns

A simple and unaffected but very artistic setting of Burns' well known verse, done in the old English manner. A fine teaching or recital song.

Con moto

Of all the airts that see her in the

wind can blow I dear-ly like the West. For there the bon-nie las-sie lives the
dew-y flower's, I see her sweet and fair. I hear her in the tune-ful birds, I

las-sie I love best. There wild woods grow and riv-ers flow And mony a hill be-tween But
hear her charm the air. There's not a bon-nie flower that springs By foun-tain shaw or green, There's

day and night my fan-ey's flight is ev-er with my Jean, is ev-er with my Jean.
not a bon-nie bird that sings But minds me of my Jean, out minds me of my Jean.

allarg.

D.C.

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BY THE WATERS OF MINNETONKA

AN INDIAN LOVE SONG

J. M. CAVANASS

THURLOW LIEURANCE

Probably the finest and certainly the most artistic of all Mr. Lieurance's transcriptions of Indian music. Give a light and rippling effect to the groups of sixty-fourth notes and let the voice part stand out full, clear and sustained.

Andante moderato

Moon
con grazia
Deer, How near
Your soul di vine.
Sin Deer, No fear
In heart of mine.

Più agitato

Skies blue, O'er you, Look down in love;
Waves bright Give light As on they move.
Hear thou My vow
To live, to die.
Moon Deer, Thee near,
Be neath this sky.
rit. pp

EPILOGUE

JAMES R. GILLETTE

Registration: Solo: Reeds 4' & 16'
 Great: Full to Fifteenth
 Swell: Full minus Reeds
 Choir: Clarinet and 4' Flute
 Pedal: Full Reed, Gt. to Ped., Sw. to Ped., Sw. to Gt.

A full organ piece or grand chorus of much dignity and distinction, suitable for a festival postlude or recital number.
 Allegro moderato M.M. ♩ = 96

MANUAL

PEDAL

Great (boxes closed)

poco accel. *rall.* *atempo*

atempo *rall.*

atempo *rall.*

Fine *Andante*

off *Solo to Ped.* *Sw. & Gt.* *Sw. to Ped.* *Sw. Vox Celest. Solo. Vox Hum. Trem.* *Bourdon 16'* *Sw.*

Ped soft 16' uncoup.

Ch. coup. Fl. & Flute 4' *Sw. coups.* *Solo Gross Fl.*

off Bourdon *Sw. Strings coup. 4' 16' box closed* *Ch. Clar.* *Gedeckt* *Sw. Gedeckt* *D.C.*

Ch. to Ped. & Ped. Lieblich

Ped. Soft 16' & Ch. to Ped.

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LORETTE
MORCEAU DE SALON

DAVID REEVE

A very ornate *Morceau de Salon*. *Salon* or drawing-room music is music of light or ephemeral character, primarily intended to entertain or to allow of display. Mr. Reeve's *Lorette* is a high-class example of its type. Grade VII.

Intro.

ff *Grandioso* *lh.* *Prestissimo* *ff* *lh.* *Prestissimo* *ff* *lh.* *ff*

ff *ff* *Cadenza ad lib.* *rall.* *cresc.*

Andante con moto M.M. ♩ = 54

ff *20*

f *p* *rall.* *cresc.* *f*

a tempo

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rapidita
gioioso
ff
p
cresc
ff
p poco a poco
cresc
ff
ff
cresc
dolce ma marcato
calando
ff
Pod. simile

a tempo
rall
cres
cen do
ff
cres
cen do
f
marcato
sempre più forte
ff

Department for Singers

Edited for April by the Well-known Voice Specialist, Frederick W. Wodell

The Vocal Technique of the Grand Opera Singer

WHAT sort of vocal technique was needed by the singer of the "Old School" of Italian Opera?

The voice must show at least these tonal characteristics:

Clearness—freedom from defects, such as harshness or huskiness.

Steadiness—no tremolo.

Power—as much as possible this side of loss of musical quality.

There must be command of voice so as to show:

Flexibility—power to "shade" make variations of force without injuring quality.

Agility—power to deliver rapid "passages" or "divisions," arpeggi, trills, ornaments of all kinds, with distinct articulation (LEGATO), yet with distinct articulation of each pitch, and this at various degrees of power.

Tone-coloring—power to vary the "color" or "hue" of the tone, independently of the vowel, or of the "method" of production, or of the pitch (within limits), according to the varying emotional content of the words and music, and, to a degree, of the dramatic situation.

Clearness depends, in the first instance, upon the unimpeded, natural action of the vocal cords in generating tone, thus making possible the correct "attack" or "start" of a note. If the tone be not the influence of the resonance chambers. Such an attack is the result, first of securing and retaining absolute freedom from rigidity throughout the vocal instrument, and second, of the willing of the realization in sound of a correct tonal concept. ON THE BASIS OF THE AFORESAID CONDITION OF NON-RIGIDITY.

Steadiness of tone depends upon the non-rigidity of the vocal instrument, a correct tonal concept, and a control of breath-pressure exercised upon the principle of the least possible effort that will bring the desired result.

Power of tone depends upon the condition of non-rigidity mentioned, a correct tonal concept, adequate "attack," skillful breath-pressure, and full use of all available sources of resonance.

Flexibility depends upon non-rigidity of the vocal instrument, control of the tonal effect desired, and of the accompanying sensations. Also upon a well-developed control of varying breath-pressure, and skill in the use of the non-rigid instrument.

Agility depends upon continuous freedom of the instrument, and a strictly economic use of breath-pressure. Also upon a correct concept of the measure and rhythmic accents, and of the figure or phrase as a "musical unit," rather than as a succession of individual notes. There must be also a keen appreciation of the imperative necessity of "letting the vocal instrument do it" rather than trying to "make" or "compel" it to function. In passing it may be mentioned that all passages to be sung on one vowel must be done without movement of the jaw, gradually to drop a little, of its own weight, when ascending to the higher pitches.

Tone-coloring depends upon continuous freedom of the instrument and absolute control of the singing breath. Also upon the possession of fancy, imagination, and sensitivity to the emotional significance of music, word and scene. There must be a giving up of the whole of self—a "letting go" for the moment, poet, musician and playwright in one. There can be a mechanical preparation for this, in the technical study of the high and low resonances, or colors of the various registers. But, in the last analysis, the vocal artist is able to "color" his tones, or "act with the voice" because he has a free instrument, under skilled control, and is "improvising" (as it seems); identifying himself with the thought, feeling, personage, situation to be expressed and portrayed.

Modern Opera

As the foundation of all good singing is THE EMISSION OF A TONE OF MUSICAL QUALITY AND TONE-POWER TO STEADILY SUSTAIN AND BIND TONES (sostenuto and legato), it is obvious that if the student is really to SING Modern Grand Opera (Wagner versus his Music-Dramas to be SINGED, but seldom could get what he wanted) he must acquire first the technique, heretofore mentioned as necessary for the Old Style Italian Opera. Lilli Lehman did this.

What further in the way of vocal technique is demanded by Modern Grand Opera?

The "Old Style" opera referred to, from Mozart, whose "cast of melody" is distinctly Italian, down through Rossini, Donizetti and Bellini, to Verdi, furnished the singer with "something to sing." That is to say, the music written for the singer was adapted in its style to the nature of the vocal instrument. It gave the voice the opportunity to sustain and bind tones; it flowed onward in curved melodic outlines, with few angular or awkward skips. The singer was not often required to deliver many notes in a measure, with a syllable to every note, but was given musical material upon which it was not difficult to keep the stream of tone constant in its course.

The orchestral accompaniment was comparatively light. The Italian composers after Cimarosa, though critical in falling off in constructive power, are credited with a thorough technical mastery as "shown in an admirable skill in treating the human voice, and in handling the orchestra so as to make the voice effective." Their orchestral accompaniment has sometimes been condemned as nothing more than the tinkling of a huge guitar and a little excessive brass, though in certain instances this criticism is not fully justified.

The modern Grand Opera composer too often takes little thought of the peculiar resources and limitations of the human voice. He frequently covers it with a billowing ocean of orchestral sound, fiddles argue, woodwinds screech, brass howling and percussion pounding their utmost, while one singer is expected to make himself heard above the din.

Furthermore the modern composer of Grand Opera is expected to make a serious study of the various orchestral instruments, their resources, limitations, and that "best range" in which each can exhibit its most characteristic tonality, and its special adaptability for delivering a motive, melodic phrase, or accompanimental matter. He writes violin passages, not piano passages, for the violin. He will not keep the clarinet constantly in the upper third of its range nor on its weak middle tones. He will study how to get the most characteristic color and delivery from each instrument of the orchestra.

Judging from much of his work, he makes no such study of the singing voice, and is "improvising" (as it seems); identifying himself with the thought, feeling, personage, situation to be expressed and portrayed. It is its inherent and characteristic power as an instrument for sustaining and binding tones. He often compounds the singer's problem by treating the voice almost as a percussion instrument. He does not give it "singable" music, in the ordinary sense of that term. On the contrary, he assigns to it long stretches of declamatory material, with angular intervals or "skips," many syllables to every note, and a plentiful sprinkling of the "explosive" and harsh consonants. He does not always "lay out" his climaxes so as to fit them to the most sonorous part of the solo voice employed.

Talk vs. Action

By F. W. Wodell

IT is therefore plain that in addition to the training which was sufficient on the side of vocal technique for the adequate delivery of the roles of the Old Style Italian Grand Opera, the singer who would succeed in Modern Grand Opera must make special preparation for his work.

First he must be sure that he is well grounded in the management of the breath, for only then can he be certain of the necessary freedom of the vocal instrument, the fullest development of the power to deliver many notes in a measure, and that he has developed to the utmost the "power" of his voice, remembering that the pure tone carries farther than the impure tone. This means the fullest possible use of the resonance chamber, as much as it means the acquisition of skill in using a controlled breath pressure.

As a special preparation he must study the problem of the delivery of the consonants. It is upon the vowels that he sing, express feeling; it is with the consonants that we make ourselves understood. Upon the skilled delivery of the consonants largely depends the preservation of the legato, or true singing style and, to a degree, the "carrying power" of the tone.

The larger the auditorium, and the stronger the body of orchestral sound, the greater the "percussion" necessary for the "explosive" consonants. Under the same circumstances, the sub-vocal and vocal consonants must receive more than ordinary "vocality."

This special consonantal delivery can be exhibited without incurring the loss of breath control, and the singer must study assiduously to obtain this result. Otherwise he will corrupt the tone on the vowel and lose the legato—in other words, he will cease to sing, and become a mere shouter or declaimer.

Next there must be prolonged and careful, intelligent study of the item of "coloring" the voice for expressional purposes. The range of emotional expression in the modern Grand Opera is greater than that of the Rossini-modified Italian Grand Opera. The modern singer must strive to develop to the full his powers in this direction. Nevertheless it must not be forgotten that Grand Opera is after all a bundle that overlook much and take much for granted. Those who argue for "realistic" singing to the utmost limit in modern Grand Opera must fail to see that it is voice that which properly belongs to the speaking voice. The great operatic artist is he who, while continuing to SING—to sustain and connect musical phrases, his artistic diction, manages to create in the auditor a feeling that there is an appropriateness to the word, the music and the dramatic situation in his singing. It has been done, and it can be done again.

There is a point here which properly understood will assist many teachers and students as well to combat a certain type of discouragement.

The Confessions of a Vocal Teacher

By F. W. Wodell

AND lo, as he slept he dreamed. And there stood before him a grey-headed ancient, with streaked hair, kindly face, who said: "I am Conscience. I have been uneasy for a long time. Answer my question: satisfy me, that I may be at peace and you may have strength for your task."

And he replied: "O Conscience, what have I, a vocal teacher, to do with thee?" Then Conscience said: "Answer me, and thou shalt know."

And he said: "I will truly and honestly answer."

C—Why did you take up vocal teaching?

A—I had studied hard, and had success in singing, and many asked me to give lessons.

C—You had prepared yourself for teaching?

A—I knew what I had learned.

C—You sang bass?

A—Yes.

C—You knew the special, peculiar needs of the tenor student?

A—I knew how to sing.

C—Had you developed the power to sing other parts to sing?

A—Well, I could give them pattern tones, good tones, and show them the way.

C—The higher tenor tones?

A—Well, of course, I do not sing tenor.

C—Then what could you do for the tenors?

A—I told them to do the things I had been told to do for my own upper tones.

C—Did it work?

A—Some of them improved.

C—What about the others?

A—I hated to say it, but after a while I had to tell them I could do nothing more for them.

C—That was to your everlasting credit. But were you satisfied with the situation?

A—I certainly was not.

C—You are still taking tenor pupils?

A—Yes.

C—In spite of the fact that you cannot always depend upon "imitation" of your own tones, or doing the things you were personally taught to do for your own voice satisfaction, to bring results to your tenor pupils?

A—I can help some, and at least I do no harm to others.

C—What about the time and money of the "others"?

A—I give them some good ideas; they get something out of it.

C—But as a teacher you are not quite satisfied with the outcome?

A—To tell the truth, I am not. But I do not know just what to do.

C—Did you ever think that there must be some *principles* founded on natural law, underlying good tone production by all classes of voices?

A—Well, now that you mention it, I don't say that such must be the case.

C—And that there are *principles* of teaching founded on the law of the operation of the mind which can

a sense of defeat and discouragement. Such should be helped to understand that the element of time must enter into the acquisition of new and good habits in the use of the vocal apparatus in tone production and singing, and that there is no just cause for discouragement in the situation as set forth.

It is only by doing the right thing in the right way and repeating the action many times in exactly the same way, that a good habit can be made to displace a bad one, or a new and correct habit be established.

be applied to the teaching of singing. A—That also is probably true—yes, it is. But, in your opinion, is it the duty of C—What, in your opinion, is the duty of the vocal teacher who is taking all kinds of voices and of personalities to deal with?

A—I had a good teacher, and I have a good "Method."

C—Do you know the *principles* upon which your "Method" is founded?

A—We did not discuss that topic at my lessons. We just went ahead and did things.

C—Was that a proper, effective preparation for you as one intending to take up the work of a teacher?

A—I was not thinking at the time of becoming a teacher of singing.

C—Then as a matter of fact you really made no special preparation for the work of teaching singing?

A—I suppose it might be put in that way.

C—Ever find that your exercises did not bring the results you wanted?

A—Oh, yes, sometimes. I have told you about the tenors. I had trouble with some sopranos, too.

C—Was the fault in the exercise, in the lack of ability on the part of the pupil, or of want of teaching skill on your own part?

A—I could not always tell.

C—If the exercises which worked with you in a similar condition did not work with your pupil, what did you do?

A—I tried something else.

C—And if that did not work satisfactorily?

A—There have been some cases like that, and they worried me.

C—So that if you had known of Fundamental Principles of Tone Production, based on natural law governing the use of the vocal instrument, at such time you would have been very glad to have applied them?

A—Do you mean a new Method?

C—Yes, to work against nature is to make failure certain. Given a knowledge of the laws of nature governing the use of the vocal organ in song, you can work with nature. Every "Method" which produces satisfactory results is based on obedience to the laws of nature in this relation. The teacher who understands the principles of tone production based upon natural law is prepared to deal with all sorts of vocal troubles, refer them to a contravention of natural law, and if need be, devise new exercises for the successful application of said principles. No matter what his "Method," an understanding of these laws and the principles based upon them, makes his teaching immensely more effective.

C—Now that you say this, I see I shall have to do some study of my own "Method."

A—And some study of the principles underlying the Art of Teaching, also?

C—Do this, and again I shall be at peace.

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Department for Organists

Edited for April by Ralph L. Kinder

The Organ and the Orchestra

In these days when the organ is being used for purposes which a few years ago were entirely unthought of, and when organ builders in their development of "The King of Instruments" have brought about a state of perfection both in tonal effects and in mechanical components that cause both player and listener, to

ation in our treatment of the organ and organ effects. Furthermore, no program at an organ recital, whether given in church or auditorium, should be considered complete without at least one number in the interpretation of which the organ tone can be adequately employed, while in our playing of the Church service the Diapason, tone should predominate in all that we do. But in treating the individual tones representing the Reed, String and Flute families our inspiration ought surely to come from the orchestra, out of who after hearing the wonderful messages played by the violin, the flute, the oboe or the clarinet can fail to want to imitate them on our stops at the organ? Likewise the massive brass effects in the works of Wagner and Strauss?

Fortunately, especially in our musical centers, a splendid opportunity is now given to hear the best of orchestras playing the best of music upon the best of instruments, while the organs these bodies of musicians make from time to time afford organ students in smaller communities a most excellent chance of studying effects which can come only through hearing and observing. A well-known American concert-organist recently advised all composers for the organ to study the orchestra and orchestral effects as much as possible. He might have included in his advice both organ students and realists, for through these significant advances in organ building there will come, if indeed they not already here, wonderful opportunities as composer. And when organists everywhere realize that four families of tone-color constitute the organ and that four distinct "touches" each to express the tone-color of the family it portrays, are necessary properly to interpret the great volumes of music, both old and new, written for the organ, then will the organ come into its own and the people be given the chance to know and to appreciate the wonderful resources of this most wonderful of all instruments.—RALPH L. KINDER.

Advice to Organ Students

1. Secure a good organ teacher, and study only good organ music.
2. Be earnest in the practice of the piano for it is necessary for an organist to play the piano well.
3. Secure a good, general education and read good books.
4. Go to Church regularly and believe in God.
5. Be neat and tidy in your appearance and think more about how much you need to learn than about the amount you may know.
6. Cultivate the habit of telling your brother organists their good points.
7. Study theory from the start of your musical career.
8. When attending an organ recital, learn to do what you can well imitate, not what you might emulate.

—RALPH KINDER.

Composure at a Console

I WONDER if a teacher exists who from time to time is not asked questions by those with whom he is brought in daily contact which give him ample opportunity to exercise his mental powers. To the writer has come plenty of such queries during the season just past, but none from the practical standpoint quite like the "What in this world was made by the query, "When in your organ playing has experience during the past few years chipped taught you?" With scarcely any deliberation the answer instinctively came, "How to be composed while playing."

There doubtless is to the mind of the reader many prescriptions that might be given for securing such a desired result. One might select something to play that is naturally within the scope of your ability. Another, work on what you decide to play until you have become its master. Still another might advise playing while the organ is out of tune. All of which are good; but there is, I believe, a more important factor in the acquisition of this composure at the console, and that is, I believe, given too little consideration. Can not each reader recall the day when the matter of striking wrong keys was made the chief, if not the sole subject of a lesson? "That is wrong, go back and play it over." Are not our early struggles in key-board gymnastics recalled as we read those words? At the time it was unquestionably wise to impress upon the young mind the necessity of obedience and accuracy, but as we reach that period of our development when we must begin to appear in public, can we ever hope to acquire that very requisite composure before an audience if notice is regularly given of every false key, whether in manual or pedal, that we accidentally strike?

But you may say, must not the winking at a false key encourage in the student a perhaps unconscious tendency to choose the easy instead of the difficult path, and to close one's eyes to the false and wrong in life? Needless to state this doctrine should not be impressed upon a student who has not reached a reasonable grade in his development. But it is impossible for me to believe that any player strikes a wrong key deliberately; and such being the case, why should one who has become reasonably proficient in his technique who is habitually accurate in his playing when perchance a finger or a foot has "slipped"? What is gained? What can a teacher hope to accomplish in an earnest and technically advanced student by reminding him that a false note has been sounded? Surely he can not hope to encourage composure at the console.

In conclusion let us refer to two practical means which have been found helpful by the writer in encouraging this composure before an audience. And in passing let him state that in his teaching his time is divided among composition work, organ recitals in all parts of the country, his organ school in Philadelphia and the direction of the Norristown, Pa., Choral Society.

the first place, let the student practice systematically. Certain hours should be set aside for the learning of notes and for the choice of registration. When these have been acquired, other periods are to be employed only for continuous performance. And the teacher might do well to permit the student during a part of the lesson to do only things that are possible while before an audience or congregation.

"The second and very important means to the desired end lies in the study of harmony. A prominent musician has recently said that harmony is to the musician what gasoline is to the automobile. The comparison is homely, but the truth is unquestioned. There was a time when the study of harmony was left to the last; now, happily the leaning is to have it accompany practical development. When one is well versed in this indispensable study it is interesting to note the security one possesses while playing before an audience. Just how can it help you say? One of the delights in the study of harmony is the practice of resolving dissonances into chords. Let the pupil select a few simple chords, three or four promiscuous tones at a keyboard and in a given time resolve them to a given position in a given key. Continual practice in such work will eventually give the student the ability to resolve any accidental dissonance that may occur. And with this ability will come a confidence that is equal to all emergencies, and a poise that will make any organ playing all the more effective.—RALPH L. KINDER.

Individuality in Organ Playing

At a recent organists' convention a leading American organist made this very significant remark: "Notwithstanding the fact that there are a fair number of technically perfect organists, the artist who can combine consummate skill with the ability to express his own individuality in his playing is a rare thing. These words could be printed, framed and placed in a conspicuous spot in every organist's studio. They hit the 'bull's-eye.' It is indeed idle and unworthy to hear a modern organ played with a confidence

Ralph L. Kinder

Born in England, January 27, 1876, Mr. Kinder studied music both in this country and in Europe, notably in 1897 with Dr. C. W. Pearce, Dr. E. H. Turpin and Dr. W. E. Lemare, and in 1902 with Edward E. Fry in London. He has held three organ positions in this country: Trinity Church, Bristol, R. I., Grace Church, Providence, R. I., and since 1899 has had charge of the music at the Church of the Holy Trinity, Philadelphia. Mr. Kinder has written a large number of well-known compositions for the organ as well as piano and choral music. His time is divided among composition work, organ recitals in all parts of the country, his organ school in Philadelphia and the direction of the Norristown, Pa., Choral Society.

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born of superb technique, but there is something infinitely finer in listening to an organist who has lost himself in the thought of the composition he is interpreting.

It is not too frequently the case that a recital is termed successful when the performer has merely played his notes without apparent flaw, or, perchance, displayed "The Organ with the Human Voice" and other modern devices with a spectacular effect? It recalls to mind the young theory students who are so careful to avoid a consecutive fifth that

they have little thought left for the original harmonizing of their melody or the development of their sentence. The recent suggestion that the publishers of organ music might refrain from inserting the registration for compositions, thus compelling the performer to study the text and the thought of the composer, is not an idle one, and might be a first step in the right direction towards forcing a performer to cultivate that sadly neglected art of individuality in organ playing.—RALPH L. KINDER.

Choice of Registration in Hymn Tunes

Edwin H. Pierce, F. A. G. O.

ORGANISTS who wish to avoid the charge of monotony and dullness in their playing of hymn tunes in accompanying congregational singing are often embarrassed by the very excess of variety possible in a large church organ, and not having any well-understood guiding principle in the matter, are apt to hit upon some effects that are eccentric, unbecomingly or inappropriate. In order to be able to choose suitable registration, it is necessary, first, to have a sympathetic understanding of the sentiment of every hymn, and secondly, to have a keen artistic sense of the quality of tone appropriate to the matter in hand.

We may divide hymns conveniently into two broad classes: the objective, in which the words deal with outward objects, such as the Church, the various attributes and praise of God; and the subjective, in which the person uttering the words looks inward, so to speak, and utters his own feelings in regard to himself.

As an example of the first class, we may mention

"The Lord our God is full of might
The winds obey his will."

or again,

"The Church's one Foundation
Is Jesus Christ the Lord."

Hymns of this sort call for the Open Diapason as a basis, made more brilliant, if necessary, by the addition of 8 ft. or more somber and dignified by the use of 16 ft. tone on the manual (though 16 ft. tone should be very sparingly used on the manual, as it is apt to cause singers to change the key, or line by line, as the same is true of 16 ft. couplers). If necessary for power, reeds may be added, but it should be understood that the Open Diapason is that part of the organ which is primarily fitted to sound forth the praises of the Almighty.

As an example of the second class, we might name

"In the hour of trial
Savior, plead for me."

or again,

"My faith looks up to Thee
Thou Lamb of Calvary."

Hymns of this sort call for string tone—not necessarily of the extreme type like the Viol d'Orchestra, but such as the Violon Diapason, the Geigen Principal, the Salsicello, or even the Dulciana combined perhaps with some delicate flute-tone, either 8 ft. or 4 ft. (The so-called Stopped Diapason is classed properly as flute-tone, not as diapason-tone.)

These subjective hymns just mentioned are of quiet and meditative sentiment, and there are also hymns which are subjective and yet lively; for instance,

"Awake my soul, stretch every nerve
And praise our mighty God."

This sort calls for loudness, but for a built-up tone rather than for pure diapason-work. Full Swell, including light reeds and mixtures, but excluding 16 ft. tone, will answer very well. If one has a modern organ from which the mixtures have been omitted (a sad of questionable taste), then he can use some pronounced string-tone in the combination, together with 4 ft. couplers.

I have said little of flute-tone as yet. This is appropriate for ideas of purity and innocence, but unfortunately does not answer remarkably well with voices, when used by itself in mixed choruses. Answers better for solo or obbligato passages, or for blending in combinations.

The organist should by all means read over every hymn in plays, and endeavor to adapt his playing and registration to the sentiment and mood of the different verses, but on no account to attempt by sudden changes of registration to follow it word by word, or line by line, as this would result in a hopelessly patch-work and jerky effect, and frighten off all attempts of the worshippers at congregational singing. As an example of how NOT to do it, I need only mention the Hutchinson Hymnal, used in many parishes of the Episcopal church. In a commendable attempt to overcome the carelessness or monotony of performance which sometimes has existed among church musicians, it goes to the other extreme and jumps back and forth every word or two, from fortissimo to pianissimo, and from crescendo to diminuendo. The true secret of effective performance is to be alert and sympathetic to feel the true sentiment of the words, but to find in broad surfaces in the matter of registration and other means of expression.

Books for Organists

who are concerned with children's choruses. The author has collected from many sources and arranged by the Rev. Charles L. Hutchings, D.D., bound in red cloth. Illustrated. Price, \$5.00. The edition is limited to 1000 copies.

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*Men always
admire a girl with
a radiant complexion*

There can be no luxury for a woman equal to the consciousness that her complexion is clear, fresh, delicately radiant—that it will stand inspection. To keep it so, no amount of cosmetics can equal the *regular* use of a soap which thoroughly cleanses, and at the same time has just the right soothing, healing action to maintain the *natural* health and beauty of the skin.

Resinol Soap does this because it is an exquisitely pure and cleansing toilet soap containing the *Resinol* medication which physicians prescribe in the treatment of skin affections. With its use, the tendency to pimples is lessened, redness and roughness disappear, and the skin becomes a source of pride and satisfaction.

Resinol Soap builds good complexions without making extra demands on your already over-crowded day, and as for expense—at twenty-five cents a cake, Resinol Soap doubtless costs no more—perhaps even *less*—than the soap which you are at present using and which can do nothing but *cleanse*.

If the skin is in really bad condition through neglect or improper treatment, Resinol Soap should at first be aided by a little Resinol Ointment. Resinol Soap and Resinol Ointment are sold by all druggists and dealers in toilet goods. For trial size of each, free, write to Dept. 1-C, Resinol, Baltimore, Md.

Resinol Soap